

*Next Club Meeting: Tuesday, July 13th,  
7:30 - 9:30 p.m. Cupertino Room,  
Quinlan Center, 10185 N. Stelling Rd.,  
Cupertino, CA*



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*10 entries provided a full evening at the June meeting.*  
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*The anatomy of Frank Swanson's winning Theme Challenge movie.*  
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**Adobe CS5**

*The first in a series of articles by Milt Kostner about what to expect in Adobe's latest package.*  
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June 2010 Meeting

# Highlight

**Viewfinders Challenged to Address a Given Theme**

*Ten videos were entered in the June Viewfinders Club meeting which is pretty good going. Three of the ten entered were shot specifically for this challenge and each earned an additional five bonus points. As it turned out, the winner received the extra points but did not need*

# Creatures



*them, it was the clear favorite of the ten movies. The results were:*

First place: *"Emma"* by **Frank Swanson**. 167 points plus the bonus equals 172 points

Second Place: *"Elephants and Crocs"* by **Gordon Peterson**. 158 points

Third Place: *"Dung Beetles"* by **Virginia Misoff**. 144 points

The seven other entries garnered points ranging from 132 to 143 points. (Fred Pfof's *"Serena to the Rescue"* got

# Theme Challenge

pipped by one point to reach 4th place).

Well done everybody. Your movie or movies made it a very worthwhile evening.

**TUESDAY July 13th Meeting**

**Three Medium Priced HD Cameras**

**Tony Dometelli from Keeble and Shuchat will talk about the Sony HDR-FX7, the Cannon HFS-20 and the Cannon EOS 5D Mark II High Definition video cameras**

**THE ENTRIES IN ORDER OF SCREENING:**

*"The Forces of Motion"* by **John Dietrich**. if you like cats, a lot of them, you had to like this movie. Not so the fish in a bowl that attracted their attention maybe. John nicely captured those special expressions that cats and kittens display when ani-



mated about what's going on, including the camera. Then, after play, time for a nap. Well edited.

*"Suzie - Wake Up!"* by **Brian Lucas**. A warm, lazy afternoon in the barnyard and while the other animals stop for lunch, Suzie the pig prefers to snooze. The



afternoon wears on, the sheep and goats continue to munch but Suzie has found a shady

*Continued page 2*

Continued from page 1

spot and on such an idyllic day what can be better than dreaming the time away.

**"Dung Beetles"** by Virginia Misoff. The plains of Africa would be considerably messier



if the stars of this movie didn't elect to be the clean up crew. It might not be one's best idea of bringing up

baby but for the beetles, animal dung provides a self-service cafeteria and nursery for their offspring who, when eggs, are laid inside the droppings. Charming.

**"Elephants and Crocs"** by Gordon Peterson. The crocodiles are the focus of Gordon's movie, shot in an Indonesian animal park.



Showing great daring the croc's keepers entertain the audience by

risking amputation of limbs and heads. Demonstrating amazing trust, the keepers place arms and heads inside the throats and jaws of these massive and nasty looking animals. Brrr.

**"Seren to the Rescue"** by Fred Pfost. Seren the dog has starred in several of Fred's movies. Previously she demonstrated how to dive off Fred's swimming pool diving board. This time she's



called in to rescue a small dog who has got itself stranded mid-pool on an inflatable raft. But never fear, Seren the life guard is here. A quick plunge and a rescue tow to the pool's edge is all in a day's work for the Wonder Dog.

**"Critters"** by Milk Kostner. Milt's cartoon character, Joe Critter, first



commuting ants dealing with traffic snarls. Enjoying the sunshine, a lizard looks on as the ants reverse direction for the homeward trip. Inside the house a curious ovate mechanical creature battles a tunamonster, successfully removing its shell. Sandwich anyone?

**"Creatures of Yellowstone National Park"** by Bob Meacham. Bob's short movie utilizes a montage technique to display a Yellowstone geyser and several of the park's



creatures who prefer the vicinity of the Yellowstone River. Among them are deer, elk, bison, a bear and fish. More about bison in Bob's second movie.

**"Survival of the Fittest"** by Bob Meacham. Bob shot this footage of two young male bison competing for supremacy. Like young males of any species these two tussled



with enthusiasm. Massive heads and horns engaged in a struggle for dominance while hooves churned up clouds of dust. Other herd members scattered as the two contenders wrestled and charged until one called it quits. With no hard feelings shown by either, the victor trotted away snorting in victory.

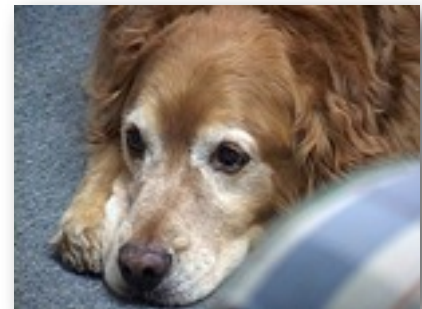
**"Walk on the Wild Side"** by John Dietrich. Beauty is in the eye of the beholder it is said but hard to fathom in John's movie. It opens with a pleasant young man who is stricken by a young woman approaching him

introduces his family and then takes us out to the garden and plays traffic reporter to a line of

on the street. It is not until she reaches the camera do we find that she is a monster. Or maybe the young man is a monster as she seems to prefer him with a bag over his head? The final scene has a third monster watching the movie on his TV. A monsters' love story?



**"Emma"** by Frank Swanson. This clear favorite of the challenge con-



cerns Emma, trained therapy dog that works with her mistress to help patients. Very well scripted and photographed, you can read more about the movie on page 4 where Frank describes how he went about making his movie.

Good work everybody. ■

**CLUB MEETINGS  
REFRESHMENTS VOLUNTEERS**

*The club thanks those who will or have provided refreshments*

Jan 13th	Fred & Joann Pfost
Feb 10th	Bernie & Nancy Wood
March 10th	Brian Lucas
April 14th	Richard Brownlie
May 12th	Irv & Mary Webster
June 9th	Linda Grodt
July 13th	Bob Meacham
Aug 11th	Open
Sept 7th	Stan Smith
Oct 13th	Frank Yap
Nov 10th	Janet Holl



**PRESIDENT'S MESSAGE**



**Is a Bigger Video Camera the Better Camera?**

I have often thought that I would like a larger video camera with all the special features to make movies. Our guest speaker on July 13 will be discussing three video cameras, the Sony HDR-FX7, the Cannon EOS 5D, and the smaller Cannon HF-S20. I am going to be listening closely to determine if the larger Sony camera is better than the smaller Canon camera.

I just returned from a 17 day vacation in the Baltic region of Europe and as I emptied my suitcase, I found that I had used 5-60 minute

tapes of video. I shot scenes in our ship's cabin, at the dinner table, on the bus as we sped past those historical buildings and, of course, while walking down the streets and in the museums of Northern Europe.

Measuring just 4 1/2 by 3 5/8 inches and weighing just over one pound, my little Sony DCR-TRV33 was easy to carry and shoot on the run. It has quite a few features for a small camera, but not as many as the Sony HDR-FX7, nor the quality of the video.

But the larger camera comes at a price, not only the initial cost, but the size and weight. At 5 3/4 inches by 12 3/4 and weighing in at nearly 4 pounds, the Sony HDR-FX7 is not easy to maneuver. Will I be able to

shoot on the run as I have done with my



smaller camera or do I need a tripod or Steadicam? I guess it depends on how I plan to use the camera. If I plan to shoot a scripted movie and submit it to a film festival, then the larger camera with all the special features and quality video would be my choice. If I want to shoot spur of the moment family videos and on the run vacation videos, then I would choose the smaller camera.

The video cameras of today are much better than the one I purchased over 7 years ago. Most have High Definition and flash drives, some with 5.1 sound recordings, and more than one recording frame rate. And the quality of the video is vastly improved. It may be time for me to upgrade my camera. But which kind should I get?

I'm anxious to hear our speaker on July 13. I am going to compare the full feature larger camera with the smaller one and see if the bigger one is really the better choice.

**Jack Gorham**

**V.P.'s MESSAGE**



**My Two Cents**

My monthly VP nags. We need more members. Invite your younger friends or relatives. Offer more of your videos for the enjoyment of others and the self-actualization for yourself.

Am I a lucky duck! I just installed the Adobe Production Premium CS5 Suite on my desktop and even

though I feel proficient in Premiere Pro and Photoshop and advanced beginner in After Effects, there is a lot more for me to learn here. Makes my tech side very happy!

In addition to the interesting new tools within the three aforementioned apps, I now have to learn Flash and Flash Catalyst, and Sound Booth. Sound Booth - Now there is a quandary for me; totally deaf in one ear and no high pitch reception in the other. I watched a Lynda.com tutorial (Adobe provides 30 days free usage) which featured music looping using a (finger?) cymbals clip. Cymbals? It was like a silent movie to my ears. But after Bob Meacham noted a hiss in our recent VPG video I edited, it was clearly shown in the spectral scans and eliminated with a notch effect. So even a deaf man can benefit from sound editing software. (The hiss was probably leakage of the ver-

tical synch from a connected field monitor.)

Since I already owned the three main apps in CS3 and CS4 versions, why did I upgrade? There were disadvantages to doing so. CS5 on a PC or MAC requires a 64 bit system. I also had to increase RAM to four GB. My main upgrade drive to Production Premium was the ability to jump quickly from PS to Premiere to After Effects or Encore, or back. This is found only in this combination suite. Without it, you have to re-render with each jump. Too much delay for a hyper-active retiree!

In next month's column I'll describe some of the new features of this software, including the new amazing rotobrush for masking, Ultra for keying and Mocha 2 for motion tracking.

**Milt Kostner**

# The Making of the Movie "Emma"

By Frank Swanson

After my latest movie "EMMA" was screened for the "Creatures" theme night at our June general Club meeting, Brian asked me to write an article on how I made it for the July newsletter. So I hope you find what I have to say interesting, informative and useful in your work making movies.

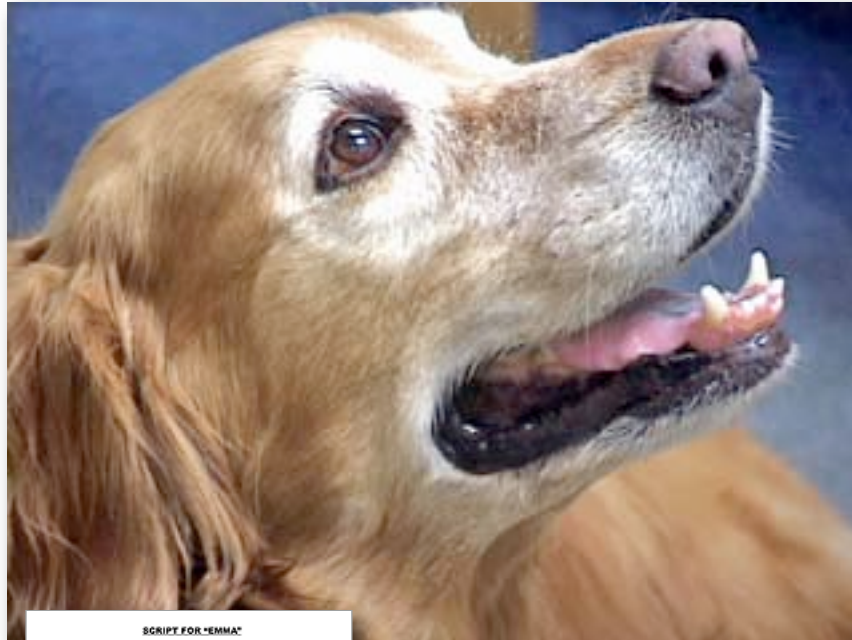
Our challenge as Club members was to make a short movie that focused on some living "creature" of our choice (excluding birds and humans) for screening at the meeting. We don't have a dog at home anymore, so the easy way out was not available for me. Then when it was just a week away, I remembered that my wife told me about a therapy dog at her counseling center that does tricks like retrieving a client's check and bringing it to her therapist owner at the end of the session. Maybe I could dream-up a simple story around this "dog trick" and get it done in time for the challenge. What if I told a story about a day in the life of this therapy dog and end with this "dog trick"? And, since the focus had to be on the "creature" and not a human, maybe I could tell the story from the dog's point of view.

The first thing I did was think-through a storyline where everything would lead up to this "dog trick". I would have only three actors: the

therapist, the client and the dog. Then I sat down at the computer and

the dog's owner so she could become familiar with the story and her lines, but she wasn't available to shoot for another day. So, on day two of my project, I went to the center and recorded Emma's "thoughts" lines using my lavaliere lapel microphone and a camcorder (just needed the audio for this). I had the young lady say the 30 script lines twice just to have two versions from which to choose during editing process since I expected slightly different inflections each time she said them. This recording took just 10 minutes!

On day three I traveled back to the center with my wife, this



SCRIPT FOR "EMMA"	
SPEAKER	NARRATION
DEBBIE	COME ON, EMMA, LET'S GET INTO THE ELEVATOR
EMMA	OH BOY, I LOVE TO RIDE IN THE ELEVATOR
EMMA	HERE WE GO!
EMMA	WOW, WE'RE SURE GOING UP FAST!
EMMA	WHEEEEE!
DEBBIE	HERE WE ARE ON THE TOP FLOOR
EMMA	THAT DIDN'T TAKE LONG
DEBBIE	OK, LET'S GET OUT
EMMA	IT SURE IS FUN TO GO TO WORK EVERYDAY. NOT MANY DOGS GET TO DO WHAT I DO.
EMMA	IT'S KIND OF HOT IN THE OPEN AIR
EMMA	JUST A FEW MORE STEPS BEFORE WE GO INSIDE!

page 1 of 6

wrote a scene list: 1) coming to work, 2) client arrives, 3) therapist/client banter, 4) dog retrieves check, and 5) client leaves. What could be simpler than that? Next I wrote a detailed script of all of the voice lines, including the dog's "thoughts" as the events unfolded before

her. But, ending the movie with the client leaving just seemed kind of lame, so I thought of a final kicker voice line that built upon the "dog trick" to end the movie – and you'll have to see the movie to find out what it was.

With my six-page script in hand, now all I had to do was get my actors lined-up to do the shooting. The client role was easy as my wife agreed to do that part. A few phone calls later to the therapy dog's owner and another young lady at the center (who would provide the voice of Emma), and I was all set-up to start shooting something the next day. That evening I e-mailed the script to

time to record the majority of the movie. I first shot a set of external views of the building that would provide the "establishing" shots. Then I recorded some B-roll video that I would use as cutaways: an elevator door



opening and closing, the elevator buttons and lights, an office clock set to different times, a nameplate on the office door, and so forth.

My shooting plan for the movie was to record every shot twice with two camcorders running, one with a medium view and the other with a close-up view, to give me shot-selection flexibility later during post-production editing. Both camcorders were mounted on tripods for every shot except for the elevator scene where I wanted some camera move-

Continued page 5



Continued from page 4

ment to simulate the ride up two floors. For shooting the real meat of the movie, I recorded the entire script twice with the camcorders and lapel microphone on the therapist, and then twice again with the camcorders and microphone on the client. I had the off-camera client say her lines as well as we went shooting through the script so that the pace and flow of the conversation seemed natural. This technique had another benefit in that the off-camera actor could prompt the on-camera actor when she forgot her lines. So essentially I recorded the entire script four times with two camcorders, giving me eight clips to choose from during the editing process at home. Having eight clips of each shot also guaranteed that I

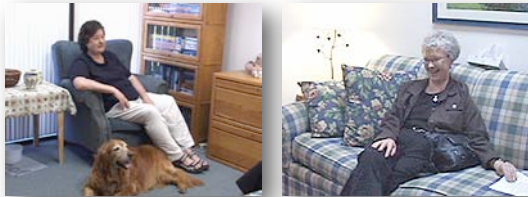
cutting (on action whenever possible) from shot to shot, and adding in the many voiceovers. Finally I inserted the beginning title and ending credits along with the two background music pieces. Note: music selection is not an easy chore since what the audience hears must fit the story as well as set the mood. The total editing effort took all of that day and most of day five.

authoring task, and burned two copies for screening that night. The movie's length turned out to be a little more than 7.5 minutes including the credits.

Looking back on this project of making a movie in such a short time, I think the key to it all was selecting a simple story and clearly thinking it through in my mind before starting on the script. Then, following the script to a T was crucial to getting the shooting done efficiently and quickly so it was not a burden on the actors. With such a short amount of time to do the project with a hard-and-fast deadline, there was no time to waste along the way. Add to this some years of editing experience and I was able to get the movie done for screening at our Club meeting that night. I hope that this article gives you some ideas on how to make your next movie a quick and successful production. ■



On the morning of day six (screening day), I added the sound effects of all kinds of things to make the scenes more believable: footsteps, elevator door closing / opening, elevator buzzer, door latch, keys in door lock, cookie jar lid noise, cabinet door closing, wall buzzer, clock ticking, dog panting and so forth. The audience doesn't really listen for these sounds, but when they're used and placed correctly, the scene has a higher sense of reality. The real trick was finding the correct sound from my FX library, placing them in the timeline at the right location and then setting the volume. Finally, around noon, I rendered the movie, performed the DVD



would be able to provide full continuity from shot to shot throughout the movie.

During our short breaks in script recording, I focused both cameras on the therapy dog and recorded a lot of B-roll. Fortunately the dog was quite calm (as therapy dogs should be) and I got a lot of good footage of her lying down, closing her eyes, looking-up at her owner, etc. Many of these shots were used in the editing process when her voiceover "thoughts" were used. Two hours later, we were all done having recorded about 80 minutes of footage and I was ready to begin the post-production phase of the project.

On day four, I loaded all of the footage into my computer with my Adobe Premiere application. I had decided from the start to only use cuts between shots – no dissolves. Visual continuity is always important in a movie too. First I selected the establishing shots of the building and that was easy since there were only two of them. Then the tough work began to select which clip of eight to use for each shot. I went through the script line-by-line selecting the clips,



TREASURER'S REPORT FOR JUNE 2010

Bank Account Beginning 6/1/10	\$1700.17
Income Subtotal:	\$22.00
Dues (1) \$22	
Expenses Subtotal:	\$ 0.00
Bank Account Ending 6/30/10	\$1722.17



JOIN/RENEW THE VIEWFINDERS CLUB FOR 2010 NOW!

The membership dues for new members is pro-rated and now just \$14 for individuals, \$17 for families and \$5 for full-time students. The renewal dues for members last year is \$30 for individuals and \$35 for families. Bring your check or cash to our July 13th meeting. Make your checks payable to the "Viewfinders Club".

Frank Swanson

# New to Adobe CS5

By Milt Kostner

This is an article dedicated to what is new in Adobe CS5, limited to the three main applications relating to video, namely Premiere Pro (PrPro hereafter), After Effects and Photoshop. Let's start with Premiere Pro. We will assume you are aware of the details of earlier versions of these software.

ProPro now requires a 64 bit operating system, which means that you must have a dual-core or quad-core based computer, whether PC or MAC. The new version incorporates GPU (graphic processing unit) acceleration, wherein your advanced video card does the bulk of the rendering in real time. Adobe's web site provides a list of the qualified video card models. With GPU acceleration and the new Mercury Playback engine, rendering and playing of even HD video occurs without reduction in speed or pausing.

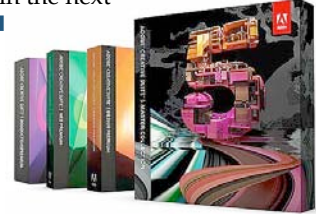
Adobe is pushing a streamlined workflow from script to screen. Their new Story, in an early development stage, allows generation of a script with identified components. These components, incorporated in an XML script are then brought into OnLocation, the video to hard drive app included with PrPro so that the shot list appears seamlessly for your use in identifying clips as you take them. The OnLocation files are brought into PrPro for editing, clips are sent to After Effects (AE hereafter) and back, thence to Encore for publication, all with accompanying data.

Keying out a portion of the image has often been a headache. Adobe has now included the Ultra plugin that does the job better and more automatically. Adobe has extended the available import formats to include the Red, new Sony and Panasonic formats. PrPro can now import unprotected .vob files directly from DVDs. You may have discarded those treasured clips you used to make a DVD but now you can get back, although at reduced DVD compressed quality, those clips to reuse in a newer video. I have wished for this capability in the past when I had to

jump through a hoop to get these treasures back.

PrPro has several smaller but nice additions, namely the ability to modify out and in points on the timeline with a keyboard shortcut, as well as make rolling edits from the keyboard.

More on other Adobe CS5 added features in the next article. ■



## PICTURE PUZZLE

By Frank Swanson

In the following photograph taken during the filming of the Club's latest movie production, *"Through the Dark Glass"*, there are eleven (11) differences between the original photo above and the modified one below. Can you find them all?



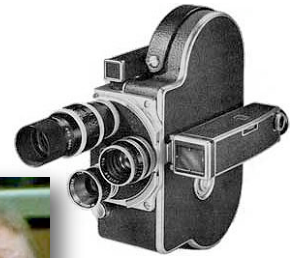
Picture Puzzle answers can be found on page 7.



# "The Opening of Jackie Q"

competes at the DeAnza Student Film Festival

Article contributors Fred and JoAnn Post and Frank Swanson



On June 4th, the 31st Annual Student Film Festival was held on campus at the DeAnza Performing Arts Theater in Cupertino. The theater has about 300 seats and was about 80% filled so a good attendance. Six Viewfinders Club members attended the event.



movies had been shot on video but for his festival entry he bought a Bolex 16 mm camera from eBay. This meant learning a number of different techniques in the art of film making.

Swiss made Bolex 16 mm movie cameras were introduced to the world in the 1930s and quickly developed a reputation for quality and reliability that made them the most sold. Many are still in use today.

Fifteen movies were shown from which five will be chosen by the college's film department to be shown at next year's Cinequest.

One of the fifteen movies was written, produced, shot on film, directed and edited by our own member, **Herb Wolf**. Club members who have seen Herb's earlier productions will be aware of the high quality of his work. Three or four of the movies were recorded on photographic movie film, the remainder were videos. Herb's previous



Herb's movie, "The Opening of Jackie Q" included among its cast Viewfinders Club members **Rita Dietrich, Frank Yapp, Frank Swanson** and **Brian Lucas**. We look forward to a screening of the movie our September club meeting.

Congratulations Herb on the quality of your production. ■

Photos. Top: Scene from the movie. Bottom: Director Herb Wolff (second from right) pose with cast members.

## PICTURE PUZZLE ANSWERS

From page 6

1. Irv's folder has turned color from yellow to red (D2)
2. Scott's jacket has grown in length (C3)
3. The lemon tree has grown a whole lot more lemons (B4)
4. There is a missing window divider (A3)
5. The wagon dolly is missing the rear wheels (D5)
6. The house number "1214" has moved to the right (B2)
7. Gregory's cane has grown in length (D6)
8. Fred's camera light meter on top has grown in size (B2)
9. The garbage can has been stolen (C7)
10. The wagon dolly is missing the front handle (D4)
11. There's an extra window pane upstairs (A1)

**CREDITS**

Editor and Publisher: Brian Lucas  
 lucasbouret@sbcglobal.net

Viewfinder Newsletter is published during the fourth week of each month for Viewfinders Digital Video Club of Cupertino members. Please send announcements and articles for submission to the publisher during the two weeks previous to the following monthly issue. Send address and email corrections to the publisher.

**MONTHLY CLUB MEETINGS**

Held in the Cupertino Room, Quinlan Center. 10185 N. Stelling Road, Cupertino, California. Watch the calendar for programs updates. Guest admission is free.

**MEMBERSHIP DUES**

- \$30 for individuals
- \$35 for families
- \$5 for full-time students

**OFFICERS**

President: Jack Gorham  
 jack\_g93@yahoo.com

Vice President: Milt Kostner  
 miltko@comcast.net

Treasurer: Frank Swanson  
 frank\_video29@swansonhome.com

Secretary: Fred Pfof  
 fpfof@aol.com

**WEBSITE**

www.viewfindersclub.org

# CLUB MEETING EVENTS

# 2010

<p><b>January 13th, Wednesday</b></p> <p>Fred Heiman movie maker: Presentation and Opera San Jose, &amp; wildlife documentary videos screened</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>Feb 10th, Wednesday</b></p> <p>2009 Contest winners movies screened by Frank Swanson</p>
<p><b>March 10th, Wednesday</b></p> <p>Celx pre-production software demonstrated by Milt Kostner</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>April 14th, Wednesday</b></p> <p>De Anza student's movies screened and discussion</p> <p>"Theme Challenge" announced for June screening</p>
<p><b>May 12th, Wednesday</b></p> <p>Nimitz Grade School movies screened and presented by teacher Susan Woods</p> <p>August "Creative Editing" contest announced by Fred Pfof</p>	<p><b>June 9th, Wednesday</b></p> <p>Theme Challenge "Creatures" movies screened</p> <p>Tech-Tips: Frank Swanson</p>
<p><b>July 13th, Tuesday</b></p> <p>Tony Dometelli from Keeble and Shuchat will talk about HD cameras</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>August 11th, Wednesday</b></p> <p>Members "Creative Editing" clips screened</p> <p>Tech-Tips: Frank Swanson</p>
<p><b>September 7th, Tuesday</b></p> <p>Movie maker Amy Do screens her movie "Rabbit Fever"</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>October 13th, Wednesday</b></p> <p>Annual Member Video Contest videos screened and judged</p> <p>Tech-Tips: Frank Swanson</p>
<p><b>November 10th, Wednesday</b></p> <p>Meeting: Awards presented to member video contest winners, board election and social</p>	<p><b>DECEMBER</b></p> <p>No meeting this month</p>